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SAINT-SAENS



CHRISTMAS ORATORIO

Op. 12

ORCHESTRA SCORE

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ORATORIO DE NOEL

1

N° 1. PRÉLUDE

(Dans le style de Seb. Bach.)

C. SAINT-SAËNS

Op. 12.

Allegretto

Violoncelles

Contrebasses

Orgue

(obligé)

Ped.

5

Violons

Altos

10

System 15 of a musical score. It consists of five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The system contains four measures. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f*. The word *cresc.* is written above the first three staves in the third measure. The piano accompaniment features a series of chords and arpeggios.

System 16 of a musical score. It consists of five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The system contains four measures. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f*. The word *cresc.* is written above the first three staves in the third measure. The piano accompaniment features a series of chords and arpeggios.

System 20 of a musical score. It consists of five staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The bottom staff is for the piano accompaniment. The key signature is one sharp (F#). The system contains four measures. The first measure has a dynamic marking of *sf*. The second measure has a dynamic marking of *sf*. The third measure has a dynamic marking of *sf*. The fourth measure has a dynamic marking of *p*. The word *cresc.* is written above the first three staves in the third measure. The piano accompaniment features a series of chords and arpeggios.

25

Handwritten musical score system 25. It features five staves. The top four staves are for vocal parts, each starting with a *p* (piano) dynamic. The bottom staff is for piano accompaniment, starting with a *p* dynamic and including a *cresc.* (crescendo) marking. The system contains four measures of music.

30

Handwritten musical score system 30. It features five staves. The top four staves are for vocal parts, with dynamics including *pp* (pianissimo) and *pp*. The bottom staff is for piano accompaniment, with a *dim.* (diminuendo) marking. The system contains four measures of music.

35

Handwritten musical score system 35. It features five staves. The top four staves are for vocal parts, each with a *p* (piano) dynamic and a *cresc.* (crescendo) marking. The bottom staff is for piano accompaniment, starting with a *p* dynamic. The system contains four measures of music.

40

Musical score for measures 40-44. The score is written for five staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for the Piano. The key signature is one sharp (F#). The time signature is 4/4. The score begins with a forte (*f*) dynamic. Measures 40-41 show a melodic line in the Violin I and II parts, with the Viola and Cello/Double Bass providing harmonic support. Measures 42-43 show a crescendo leading to a fortissimo (*sf*) dynamic. Measure 44 shows a decrescendo leading to a piano (*p*) dynamic.

45

Musical score for measures 45-49. The score is written for five staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for the Piano. The key signature is one sharp (F#). The time signature is 4/4. The score begins with a piano (*p*) dynamic. Measures 45-46 show a melodic line in the Violin I and II parts, with the Viola and Cello/Double Bass providing harmonic support. Measures 47-48 show a melodic line in the Violin I and II parts, with the Viola and Cello/Double Bass providing harmonic support. Measure 49 shows a melodic line in the Violin I and II parts, with the Viola and Cello/Double Bass providing harmonic support.

50

Musical score for measures 50-54. The score is written for five staves. The first four staves are for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass). The fifth staff is for the Piano. The key signature is one sharp (F#). The time signature is 4/4. The score begins with a piano (*p*) dynamic. Measures 50-51 show a melodic line in the Violin I and II parts, with the Viola and Cello/Double Bass providing harmonic support. Measures 52-53 show a melodic line in the Violin I and II parts, with the Viola and Cello/Double Bass providing harmonic support. Measure 54 shows a melodic line in the Violin I and II parts, with the Viola and Cello/Double Bass providing harmonic support.

N° 2. RÉCIT ET CHŒUR

Récit

TÉNOR SOLO

Et pas to-res errant, in re-gi-o-ne e-a-dem vi-gi-lan-tes, Et cus-to-di-en-tes vi-

Orgue

Flûtes

5

Contralto solo

10

15

Et — ec-ce An-ge-lus

-gi-li-as noc-tis su-per gre-gem su-um.

Contrebasses

pp

con Ped.

20

Do-mi-ni Ste-tit jux-ta il-los, Et cla-ri-tas De-i circum-ful-sit il-los,

25

30

Et ti-mu-e-runt ti-mo-re ma-gno.

Ténor solo

Et di-xit il-lis An-ge-lus:

Soprano solo

35

And^{te} (a tempo) No-li-te ti-me-re, no-li-te ti-me-re! Ec-ce e-nim

pp

senza Ped.

4/4

Soprano solo

40

e - van - ge - li - so vo - bis gau - di - um ma - gnum, quod e - rit om - ni

45 cresc. f 50

po - pu - lo : qui - a na - tus est vo - bis ho - di - e Chris - tus, Do - mi -

meno p

55 dol.

- nus in ci - vi - ta - te Da - vid; (Flûte de 8 et 4 Pieds) Et hoc vo - bis si - gnum:

pp

60 65

In - ve - ni - e - tis in - fan - tem pan - nis in - vo - lu - tum, et po - ti - ~~tem~~ ⁱⁿ ~~ma~~ ⁱⁿ ~~presa~~ ^{pi} - o.

senza Ped.

Baryton solo

70

Et su - bi - to fac - ta est cum An - ge - lo multi - tu - do

Vns p simili

Altos p simili

Vlles et C.B. p simili

col Ped.

75

80

7

mi - li - ti - æ coe - les - tis, lau - den - ti - um De - um, et di - cen - ti - um:

senza Ped.

CHŒUR

attacco

Allegro ♩

5

Sopranos
Contraltos
Ténors
Basses
Violons
Altos
Velles et C.B.
(Unis.)
Orgue

Glo - ri - a in al - tis - simis De - o, Glo - ri - a
Glo - ri - a in al - tis - simis De - o, Glo - ri - a
Glo - ri - a in al - tis - simis De - o, Glo - ri - a
Glo - ri - a in al - tis - simis De - o, Glo - ri - a

con Ped.

110

15

in al - tis - simis De - o, Et in ter - râ pax
in al - tis - simis De - o, Et in ter - râ pax ho -
Et in ter - râ pax
Et in ter - râ pax ho - mi - ni -

Ps subito

20

ho - mi - ni - bus bo - - - - - noe vo - lun - ta - tis! Glo - ri - a in al - tis - si - mis

mi - ni - bus bo - - - - - noe vo - lun - ta - tis! Glo - ri - a

Cres Glo - ri - a in al - tis - si - mis De - - -

- bus bo - - - - - noe vo - lun - ta - tis!

sf

sf

sf

25

1 Cres

2 Cres

30

3 Cres

De - o, Glo - ri - a, Glo - ri - a, Glo - ri - a De -

in al - tis - si - mis De - o, in al - tis - si - mis, in al - tis - si - mis, Glo - ri - a De -

- o, Glo - ri - a, Glo - ri - a, Glo - ri - a in al - tis - si -

Glo - ri - a in al - tis - si - mis De - o, in al - tis - si - mis De - o, in al - tis - si - mis De - o, Glo - ri -

sf

sf

sf

sf

sf

sf

Handwritten musical score for the first system, measures 35-40. The score is written for a choir and piano. The lyrics are: - o, Et in ter - râ pax, pax ho - mi - ni - bus, ho - mi - ni - bus. The music is in G major (one sharp) and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

Handwritten musical score for the second system, measures 41-50. The score is written for a choir and piano. The lyrics are: bus bo - nœ vo - lun - ta - tis! The music is in G major (one sharp) and 4/4 time. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The score includes a section labeled 'velles' and 'C.B.'.

N° 3. AIR

Andante / espressivo

5

dolce

MEZZO-SOPRANO
SOLO

Violoncelles

Viole de Gambe

Orgue

senza Ped.

Soli

Expectans,

pp
Flûtes

Viole

Expectans,

ex - pec - ta - vi Do - mi - num;

ex.pectans,

dolce

Violons

Altos

cresc.

cresc.

expectans,

ex - pec - tans,

ex.pec -

cresc.

cresc.

p

p

30

35

- ta - vi Do - mi - num, ex - pec - ta - vi, ex - pec -

40

45

- ta - vi Do - mi - num.

pp

pp

Flûte pp

50

dolce Et in - ten - dit mi - hi, et

cresc. [60]

in - ten - dit mi - hi, et in - ten - dit, et in - ten - dit,

dim. [70]

et in - ten - dit, et in - ten - dit mi -

pp

[75]

- hi.

Soli

pp

N° 4. AIR ET CHŒUR

Liederchor. 4 Stimmen.

Mod^{to} comodo *dolce*

TÉNOR SOLO
Do-mine, e - go cre-di-di, e - go cre-di-di, quia tu es — Chris —

Violons

Altos

Violoncelles Col C.B.

Contrebasses

Orgue

dol.

TÉNOR SOLO
-tus, — Fi - li-us Dei vi - vi. Do - mine, e - go cre-di-di,

Violons

Altos

Violoncelles

Contrebasses

Orgue

dol.

TÉNOR SOLO
e - go cre-di-di, qui-a tu es — Chris - tus, — Fi - li-us Dei vi -

Violons

Altos

Violoncelles

Contrebasses

Orgue

Chœur →

vi.
1^{re} Sop. *dol.* Do - mi - ne e - go

f Qui in hunc mun - dum ve - ni - sti. *p*

f Qui in hunc mun - dum ve - ni - sti. *p*

f Qui in hunc mun - dum ve - ni - sti. *p*

f Qui in hunc mun - dum ve - ni - sti. *p*

f Qui in hunc mun - dum ve - ni - sti. *p*

Flûtes

Tromp.

cresc. cre - di - di, e - go cre - di - di qui a tu es Chris - tus, Chris - tus, Christus, Fi - li - us Dei

Chris - tus! *f*

Chris - tus! *f*

Chris - tus! *f*

Chris - tus! *f*

Chris - tus! *dim.*

dim.

dim.

dim.

dim.

dim.

f

40

dol.

vi - vi, Christus, Christus, Fi-li-us De-i vi - vi,

Qui in hunc mun -

Qui in hunc mun -

Qui in hunc mun -

Qui in hunc mun -

Qui in hunc mun -

Hautb. solo

55

dol.

qui in hunc mundum ve - ni - sti.

dum ve - ni - sti,

dum ve - ni - sti,

dum ve - ni - sti,

dum ve - ni - sti,

dum ve - ni - sti,

ve - ni - sti.

ve - ni - sti.

ve - ni - sti.

ve - ni - sti.

ve - ni - sti.

Hautb.

N° 5 DUO

SOPRANO, BARYTON

All^{to} mod^{to}*p*

5

SOPRANO SOLO

Harpe

Orgue

senza Ped.
(Flûte et Hautbois Unis.)

Be - ne - dic - tus, be - ne - dic - tus,

be - ne - dic - tus qui ve - nit in nomine Do - mini, qui ve - nit in nomine Do - mini!

Baryton solo

Be - ne -

- dic - tus, be - ne - dic - tus, be - ne - dic - tus qui ve - nit in nomine Do - mini, qui ve -

Soprano

Be - ne - dictus, be - ne - dictus in no -
 - nit in nomine Do - mi - ni, qui ve - nit, qui ve - nit in no -

- mi - ne, in no - mine Do - mi - ni, De - us Dominus,
 - mi - ne, in no - mine Do - mi - ni, De - us Dominus, et il - lu - xit

cher chers Ouvriers.

Do - mi - nus il - lu - xit no - bis,
 no - bis, Do - mi - nus il - lu - xit

il - luxit no - bis, De - us Domi - nus, De - us Dominus. et il - lu -

no - bis, De - us Dominus, De - us Dominus, et il -

xit, et il - luxit no - bis, et il - luxit no - bis. De - us me - us

lu - xit, et il - luxit no - bis, et il - luxit no - bis.

pp tenuto

(sans Hautbois)

es tu. et confi - te - bor - ti - bi.

sotto voce

De - us me - us es tu, et confi - te - bor.

De - us me - us es tu, et confi - te - bor ti - bi. Deus me -

ti - bi. De - us me - us es tu, et confi - te - bor ti - bi. Deus meus es tu,

cresc.

stacc.

Fl. et Hautb.

60 *più cresc.*

- us es tu, Deus me - us, et ex - al - ta - bo te, et ex - al - ta - bo te, Deus meus es tu, *più cresc.* Deus meus es tu,

Deus meus es tu, et ex - al - ta - bo te, et ex - al - ta - bo te. Deus me - us es tu, Deus me -

61

et ex - al - ta - bo te, et ex - al - ta - bo te, et ex - al - ta - bo te, et ex - al - ta -

- us, et ex - al - ta - bo te, et ex - al - ta - bo te, ex - al - ta - bo, ex - al - ta - bo et ex - al -

f

mf

62

- bo, et ex - al - ta - bo te.

- ta - bo, et ex - al - ta - bo te.

f

Nº 6. CHŒUR

All^o moderato:

All.^o moderato

Sopranos
Contraltos
Ténors
Basses

Violons
Altos
Violoncelles
Contrebasses

Orgue

Ped.

South to

Ped.

gen tes? Qua - re fremue - runt gen

gen tes? Qua - re fremue - runt gen

gen tes? Qua - re fremue - runt gen

gen tes? Qua - re fremue - runt gen

simili

simili

simili

simili

Velles et C. B.

10

- tes? Qua - re fremue - runt gen - tes? fremue - runt

15

fremue - runt gen - tes? Qua - re fre - mu.e - runt
Qua - re fre - mu.e - runt gen - tes? fre - mu.e - runt
Qua - re fre - mu.e - runt gen - tes? fre - mu.e - runt
gen - tes? Qua - re fre - mu.e - runt

gen - - - tes? Et

gen - - - tes? Et po - puli medi -

gen - - - tes? Et po - pu - li medita - ti

gen - - - tes? Et po - puli

velles

C.B.

ff

ff

ff

ff

po - puli medita - ti sunt ina - nia? medita - ti sunt ina - nia?

- ta - ti sunt in - a - ni - a? medita - ti sunt ina - nia?

sunt ina - nia? medita - ti sunt ina - ni - a? qua - re? qua - re?

medita - ti sunt ina - ni - a?

più f

Qua - re fre - mue - runt gen - tes?

più f

Qua - re fre - mue - runt gen - tes?

più f

Qua - re fre - mue - runt gen - tes?

più f

Qua - re fre - mue - runt gen - tes?

più f

Velles et C. B.

tutta forza

Et populi medi - ta - ti sunt in - a - nia? qua - re? qua - re?
 Et populi medi - ta - ti sunt in - a - nia? qua - re? qua - re?
 Et populi medi - ta - ti sunt in - a - nia? qua - re? qua - re?
 Et populi medi - ta - ti sunt in - a - nia? qua - re? qua - re?

sans Ped.

Più lento

Handwritten: 150

Ped.

Handwritten: 155

Sopranos

Contraltos

Ténors

Basses

Glo-ri-a Pa-tri, glo-ri-a Fi-li-o, glo-ri-a Spi-ri-

Handwritten: 165

- tu - i Sanc - to! Si - cut e - rat in prin - ci - pi - o, et nunc, et nunc,

- tu - i Sanc - to! Si - cut e - rat in prin - ci - pi - o, et nunc,

- tu - i Sanc - to! Si - cut e - rat in prin - ci - pi - o, et nunc,

- tu - i Sanc - to! Si - cut e - rat in prin - ci - pi - o, et nunc,

Handwritten: 170

pp pp

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on ten staves, with the first four staves containing vocal parts (Soprano, Alto, Tenor, Bass) and the remaining six staves containing piano accompaniment. The lyrics are in Latin: "et nunc, et semper, et in saecula saeculorum. Amen". The music is in G major and 3/4 time. The piano part includes a "dim." (diminuendo) marking. The vocal parts are for Soprano, Alto, Tenor, and Bass. The score is handwritten and includes a "Cresc" marking at the bottom left.

Handwritten musical score for "Amen" by J. S. Bach, BWV 147. The score is written on ten staves. The first five staves are vocal parts (Soprano, Alto, Tenor, Bass, and a fifth voice part). The last five staves are instrumental parts (Violin I, Violin II, Viola, Cello, and Double Bass). The music is in G major and 4/4 time. The tempo is marked "pp" (pianissimo). The lyrics "Amen" are written under the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings.

N° 7. TRIO

SOPRANO, TÉNOR, BARYTON

And^{te} con moto

Harpe

Orgue

p



Ténor

p

Te - cum prin - ci - pi.um, te - cum prin -



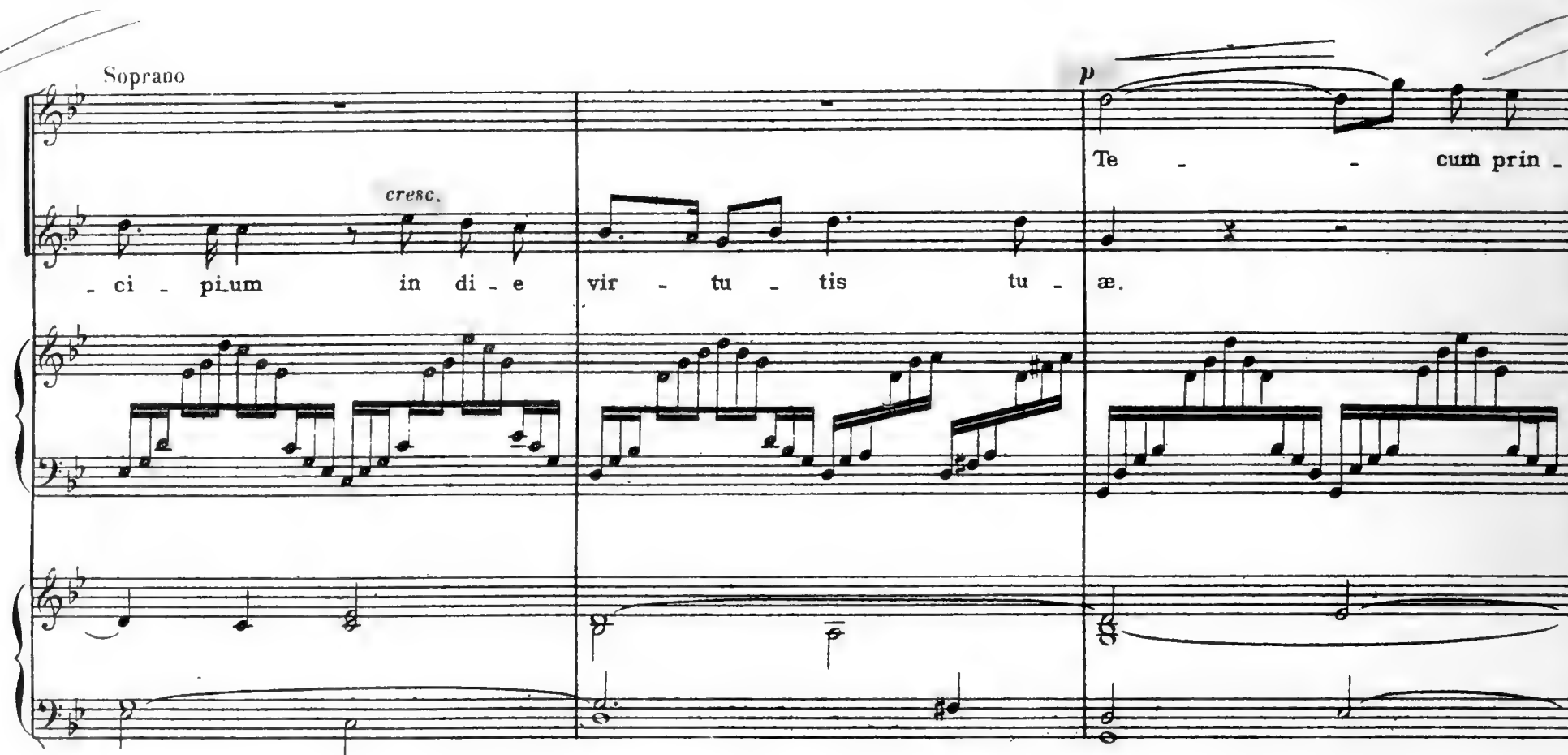
Soprano

cresc.

p

- ci - pi.um in di - e vir - tu - tis tu - æ.

Te - cum prin -



10

cresc.

- ci - pium, te - cum prin - ci - pium in di - e vir - tu - tis tu -

Bar. *p*

cresc.

Te - cum prin - ci - pium, te - cum prin - ci - pium in di - e

Sop. *p*

Tén. *p*

Te - cum prin - ci - pium

vir - tu - tis tu - æ.

Te - cum prin -

p

dim.

- ci - pium, Te cum dim. prin -

Te - cum prin - ci - pium te cum dim. prin -

Te dim. cum .. prin -

dim.

p sotto voce

- ci - pi - um in splen - do - ri - bus Sanc - to - rum,

p sotto voce

- ci - pi - um in splen - do - ri - bus Sanc - to - rum,

p sotto voce

- ci - pi - um in splen - do - ri - bus Sanc - to - rum,

più p

più p

pp

in splen - do - ri - bus Sanc - to - rum,

pp

in splen - do - ri - bus Sanc - to - rum,

pp

in splen - do - ri - bus Sanc - to - rum,

pp

in splen - do - ri - bus Sanc - to - rum,

pp

in splen - do - ri - bus Sanc - to - rum,

glissando

do - ri - bus Sanc - to - rum, in splen - do - ri - bus Sanc -

do - ri - bus Sanc - to - rum, in splen - do - ri - bus Sanc -

do - ri - bus Sanc - to - rum, in splen - do - ri - bus Sanc -

8

to - rum.

to - rum.

to - rum.

dim.

p

Ténor *dol.* *Tempo* 35

Te - cum prin - ci - pium, te - cum prin - ci - pium in di - e

dolce

Soprano *dol.*

Te - cum prin - ci - pium, te - cum prin -

vir - tu - tis tu - æ. Te - cum prin - ci - pium, te - cum prin -

ci - pi - um in di - e vir - tu - tis tu -

ci - pi - um in di - e vir - tu - tis tu -

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#). The tempo is marked with a common time signature (C). The music features a mix of eighth and sixteenth notes in the vocal parts, and a more complex rhythmic pattern in the piano accompaniment.

in splen - do ri - bus Sanc - to rum, in splen

in splen - do ri - bus Sanc - to rum, in splen

The second system of the musical score continues the vocal and piano parts. The lyrics are "in splen - do ri - bus Sanc - to rum, in splen". The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand. The key signature remains one sharp (F#).

splen - do ri - bus Sanc - to

do ri - bus Sanc - to

do ri - bus Sanc - to rum

The third system of the musical score concludes the vocal and piano parts. The lyrics are "splen - do ri - bus Sanc - to", "do ri - bus Sanc - to", and "do ri - bus Sanc - to rum". The piano accompaniment features a prominent melodic line in the right hand and a supporting bass line in the left hand. The key signature remains one sharp (F#).

First system of the musical score, measures 1-4. The vocal line (top) has lyrics: "- rum, Sanc". The piano accompaniment (bottom) features a continuous eighth-note pattern in the right hand and a sustained bass line in the left hand. Dynamic markings include *dim.* (diminuendo) in measures 2 and 3.

Second system of the musical score, measures 5-8. The vocal line has lyrics: "Sanc to rum, in splen". The piano accompaniment continues with the eighth-note pattern. Dynamic markings include *p* (piano) in measures 5 and 6, and *mf* (mezzo-forte) in measure 7.

Third system of the musical score, measures 9-12. The vocal line has lyrics: "do ri bus Sanc to rum, in splen do ri bus Sanc". The piano accompaniment continues with the eighth-note pattern. Dynamic markings include *cresc.* (crescendo) in measures 9, 10, and 11, and *mf* (mezzo-forte) in measure 10.

to - rum, in splen - do - ri - bus Sanc -

to - rum splen - do - ri - bus Sanc -

Sanc - to rum in splen -

cresc. *f* *dim.*

to - rum, in splen -

to - rum, in splen -

do - ri - bus Sanc - to - rum, in splen -

p *pp*

do - ri - bus Sanc - to - rum.

do - ri - bus Sanc - to - rum.

do - ri - bus Sanc - to - rum.

pp *pp* *pp*

Nº 8 QUATUOR

Andantino *f* [5]

CONTRALTO SOLO
Al-le - lu - ia. Al-le - lu - ia. Al-le - lu - ia. Lauda - te, coe - li,

Violons
mf *p*

Altos
mf *p*

Violoncelles
mf *p*

Orgue
mf *Ped.*

[10] *dolce*

et exul - ta, terra, quia con - so - la - tus est Do - minus po - pu - lum su - um; et

p

[15] *et vos breiter* [20]

pau - pe - rum su - o - rum, et pau - pe - rum su - o - rum mi - se - re - bi -

155

Soprano Solo *dolce*
Al-le - lu - ia. Al-le - lu - ia. Lauda - te, coe-li, et ex-ul - ta,

Mezzo Soprano Solo *dolce*
Al-le - lu - ia. Al-le - lu - ia. Lauda - te, coe-li, et ex-ul - ta,

Contralto Solo
-tur. Al-le - lu - ia. Lauda - te, coe-li,

Baryton Solo *dolce*
Al-le - lu - ia. Al-le - lu - ia. Lauda - te, coe-li, et ex-ul - ta,

Senza Ped.

156

ter-ra, qui-a con - so - la - tus est Domi - nus po-pu-lum su - um;

ter-ra, qui-a con - so - la - tus la - tus est Domi - nus po-pu-lum su - um;

et ex-ul - ta, ter-ra, po-pu-lum su -

ter-ra, qui-a con - so - la - tus est Domi - nus po-pu-lum su - um;

151

This musical score is for the 'Ave Maria' by Franz Schubert, arranged for voice and piano. The score is written in G major (one sharp) and 3/4 time. It consists of a vocal part and a piano accompaniment.

The vocal part is written in a single staff with a treble clef. The lyrics are: "mi-se-re - bi - tur. Al-le - lu - ia. Al-le - lu - ia. Al-le - lu - ia. Al-le - lu - ia. Al-le - lu - ia." The vocal line is marked with a forte (*f*) dynamic.

The piano accompaniment is written in a grand staff (treble and bass clefs). The right hand plays a melody in the treble clef, and the left hand plays a bass line in the bass clef. The piano part is marked with a piano (*p*) dynamic.

The score is divided into measures by vertical bar lines. The lyrics are placed below the vocal staff. The piano part includes a pedal point in the left hand, indicated by a "Ped." marking at the bottom.

[50]

pp

-ia.

Al-le - lu - ia. Al-le - lu - ia.

-ia.

Al-le - lu - ia. Al-le - lu - ia.

dolce

Qui-a con - so-la - tus est Domi-nus — po-pu-lum su - um; — et pau - pe-

-ia.

Al-le - lu - ia.

Poco a poco

Poco a poco

senza Ped.

rall. e dim.

[55]

Adagio

[60]

-rum — su - o - rum, et pau - pe-rum su - o - rum

pp mi-se-re - bi - tur.

rall. e dim.

Adagio

*pp**pp**pp**pp*

N° 9 QUINTETTE ET CHŒUR

Allegretto
Hautbois

Orgue

cresc.

5

10

cresc.

cresc.

cresc.

cresc.

Piano accompaniment for measures 1-4. The score consists of five staves. The first four staves are for the right hand, and the fifth is for the left hand. The music features a complex, flowing melody with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *f* (forte) and *dim.* (diminuendo). The key signature has one sharp (F#).

Vocal solo and piano accompaniment for measures 5-8. The vocal parts are arranged in four staves: Soprano Solo, Mezzo Soprano Solo, Contralto Solo, and Tenor Solo. The piano accompaniment continues on the bottom three staves. The lyrics are: "Con - sur - ge, Fi - li - a Si - on." The vocal parts enter in measure 5 with a strong *f* (forte) dynamic. The piano accompaniment features a steady, rhythmic pattern of eighth notes. Dynamic markings include *f*, *dim.*, and *p* (piano).

251

- sur - ge, Fi - li - a Si - on. — Con -

- sur - ge, Fi - li - a Si - on. — Con -

- sur - ge, Fi - li - a Si - on. — Con -

Baryton solo

Con - sur - ge, Fi - li - a Si - on. —

Con - sur - ge, Fi - li - a Si - on. —

pizz p

1 2 3 4 (over 13)

- sur - ge, Fi - li - a Si - on. —

- sur - ge, Fi - li - a Si - on. —

- sur - ge, Fi - li - a Si - on. —

Sopranos

Alto

Ténors

Basses

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

arco

mf

dolce

Lau - da in

dolce

Lau - da in

dolce

Lau - da in

dolce

Lau - da in

dolce

Lau - da in

Ténor Solo

dolce

Lau - da in noc - te,

Baryton Solo

-ia.

-ia.

-ia.

-ia.

mf

mf

mf

mf

p

p

p

p

p

p

noc - te, in prin - ci - pi o vi - gi - li - a -

noc - te, in prin - ci - pi o vi - gi - li - a -

noc - te, in prin - ci - pi o vi - gi - li - a -

noc - te, in prin - ci - pi o vi - gi - li - a -

noc - te, in prin - ci - pi o vi - gi - li - a -

noc - te, in prin - ci - pi o vi - gi - li - a -

noc - te, in prin - ci - pi o vi - gi - li - a -

noc - te, in prin - ci - pi o vi - gi - li - a -

noc - te, in prin - ci - pi o vi - gi - li - a -

noc - te, in prin - ci - pi o vi - gi - li - a -

noc - te, in prin - ci - pi o vi - gi - li - a -

1 2 3, Chœur

55

dim. rum. dim. rum. dim. rum. dim. rum. dim. rum.

CHŒUR

Al-le lu-ia. Al-le lu-ia. Al-le lu-ia. Al-le lu-ia. Al-le lu-ia.

mf

f

velles et C.B.

dim.

Soprano Solo

Mezzo-Soprano Solo

ia. ia. ia. ia.

mf

mf pizz.

p

Al - le - lu - ia. Al - le -

Al - le - lu - ia. Al - le -

Contralto Solo

Ténor Solo

Baryton Solo

Hautb.

p

This system contains the first four measures of the musical score. It features vocal parts for Contralto Solo, Ténor Solo, and Baryton Solo, all singing the phrase "Al - le - lu - ia." The instrumental parts include a piano (p) and a Hautbois (Hautb.) playing a melodic line. The piano part has a dynamic marking of *p* in measure 4.

- lu - ia. Al - le - lu - ia.

- lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

- lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

- lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

- lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

- lu - ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

pizz.

pizz.

pizz.

pizz.

Flûtes

pp

This system contains measures 5 through 8. The vocal parts continue with the "Al - le - lu - ia." phrase. The instrumental parts include a piano (p) and a Hautbois (Hautb.) playing a melodic line. The piano part has a dynamic marking of *pp* in measure 8. The woodwinds (Flûtes) are marked with *pizz.* (pizzicato) in measures 7 and 8.

[illegible]

This musical score is for the 'Ave Maria' by Franz Schubert, arranged for voice and piano. The score is written in G major (one sharp) and 3/4 time. It consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff, and the piano accompaniment is written in two staves (treble and bass clef). The tempo is marked 'Andante' and the dynamics are 'p' (piano) and 'pizz.' (pizzicato). The lyrics are 'Ave Maria'.

The score is divided into four measures. The first measure contains the vocal line and the piano accompaniment. The second measure contains the vocal line and the piano accompaniment. The third measure contains the vocal line and the piano accompaniment. The fourth measure contains the vocal line and the piano accompaniment.

The vocal line is written in a single staff. The lyrics are 'Ave Maria'. The piano accompaniment is written in two staves (treble and bass clef). The tempo is marked 'Andante' and the dynamics are 'p' (piano) and 'pizz.' (pizzicato).

CHŒUR

Sopranos
Contraltos
Ténors
Basses

f E - gre - di - a - tur ut splendor jus - tus Si - - - on, et Sal - va - tor e - jus ut

f E - gre - di - a - tur ut splendor jus - tus Si - - - on, et Sal - va - tor e - jus ut

Harpe

mf

cresc.

cresc.

cresc.

cresc.

Al - le - lu - ia.

Al - le - lu - ia.

lampas ac - cen - da - tur. Al - le - lu - ia.

lampas ac - cen - da - tur. Al - le - lu - ia.

f

Hautb.

Flûtes

pp

p

Handwritten: 30

dim.

dim.

dim.

dim.

dim.

-p

-p

-p

-p

Handwritten: 31

pizz.

pizz.

pizz.

Vellès pizz.

C.B.

pp

pp

pp

pp

attacco Chet

N° 10 CHŒUR

Maestoso 5

Sopranos
Tol - li - te hos - ti - as, et ad - o - ra - te Do - mi - num in a - tri - o

Contraltos
Tol - li - te hos - ti - as, et ad - o - ra - te Do - mi - num in a - tri - o

Ténors
Tol - li - te hos - ti - as, et ad - o - ra - te Do - mi - num in a - tri - o

Basses
Tol - li - te hos - ti - as, et ad - o - ra - te Do - mi - num in a - tri - o

Violons
f

Altos
f

Velles et C. B. (Unis)
f

Orgue
f

Ped.

10

sanc - to e - jus. Lœ - ten - tur cœ - li, et ex - ul - tet ter - ra ;

sanc - to e - jus. Lœ - ten - tur cœ - li, et ex - ul - tet ter - ra

sanc - to e - jus. Lœ - ten - tur cœ - li, et ex - ul - tet ter - ra,

sanc - to e - jus. Lœ - ten - tur cœ - li, et ex - ul - tet ter - ra,

Chœur

Handwritten page number: 151

Handwritten markings: 1^a, 2^a, and a large 'P' in the right margin.

Lyrics:

a fa-ci-e Domi-ni, quo-ni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia.

quo-ni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia.

quo-ni-am ve-nit. Al-le-lu-ia. Al-le-lu-ia.

[illegible]

Al - le - lu - ia. Al - le - lu - ia. Lœ - ten - tur cœ - li et ex - ul - tet

Al - le - lu - ia. Al - le - lu - ia. Lœ - ten - tur cœ - li et ex - ul - tet

ia. Al - le - lu - ia. Al - le - lu - ia. Lœ - ten - tur cœ - li et ex - ul - tet

ia. Al - le - lu - ia. Al - le - lu - ia. Lœ - ten - tur cœ - li et ex - ul - tet

Al - le - lu - ia. Al - le - lu - ia. Lœ - ten - tur cœ - li et ex - ul - tet

Al - le - lu - ia. Al - le - lu - ia. Lœ - ten - tur cœ - li et ex - ul - tet

Al - le - lu - ia. Al - le - lu - ia. Lœ - ten - tur cœ - li et ex - ul - tet

Al - le - lu - ia. Al - le - lu - ia. Lœ - ten - tur cœ - li et ex - ul - tet

Al - le - lu - ia. Al - le - lu - ia. Lœ - ten - tur cœ - li et ex - ul - tet

Al - le - lu - ia. Al - le - lu - ia. Lœ - ten - tur cœ - li et ex - ul - tet

ter - ra a fa - ci - e Do - mi - ni, quo - ni - am ve - nit. Al - le - lu - ia.

ter - ra a fa - ci - e Do - mi - ni, quo - ni - am ve - nit. Al - le - lu - ia.

ter - ra, quo - ni - am ve - nit. Al - le - lu - ia. Al - le - lu - ia.

ter - ra, quo - ni - am ve - nit. Al - le - lu - ia. Al - le - lu - ia.

ter - ra, quo - ni - am ve - nit. Al - le - lu - ia. Al - le - lu - ia.

ter - ra, quo - ni - am ve - nit. Al - le - lu - ia. Al - le - lu - ia.

ter - ra, quo - ni - am ve - nit. Al - le - lu - ia. Al - le - lu - ia.

ter - ra, quo - ni - am ve - nit. Al - le - lu - ia. Al - le - lu - ia.

ter - ra, quo - ni - am ve - nit. Al - le - lu - ia. Al - le - lu - ia.

ter - ra, quo - ni - am ve - nit. Al - le - lu - ia. Al - le - lu - ia.

ter - ra, quo - ni - am ve - nit. Al - le - lu - ia. Al - le - lu - ia.

